

BALL THOMAS

DRAWING 21a

71 2005. 015 22736

SEALERS 185-4

Statues of Abraham Lincoln

Thomas Ball


Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection

→ **BALL, THOMAS** (1819-1911). An American sculptor, the most important of the early middle period. He was born at Charlestown, Mass., March 6, 1819, the son of a house and sign painter, and on the early death of his father undertook the support of the family. His employment as a boy-of-all-work in the old New England Museum, Boston, turned his attention to art and led him to the study and practice of portrait painting. His first attempt in sculpture was a small bust of Jenny Lind, and this was followed by other cabinet busts of musicians of his acquaintance—for Ball was an amateur musician of great ability, being the first in America to sing the basso of Elijah. A life-size bust of Daniel Webster brought great success and assisted his departure for Florence in 1854. After two years' study he returned to Boston and was in 1860-64 engaged in modeling his celebrated "Washington" (unveiled 1869), the first equestrian statue in New England and by far the best of any type so far produced. In 1865 he returned to Florence, where he spent most of his later life. Among the more important of his later works are: Edwin Forrest as "Coriolanus" (1867), now in the Actors' Home, Philadelphia; "Eve stepping into Life," considered by the sculptor as his most important work; "La Petite Pensée," a well-known ideal head; "St. John the Evangelist" in Forest Hills Cemetery, Boston. In 1875 his celebrated "Emancipation Group" in Washington (replica in Boston) was unveiled—a bronze representation of Lincoln freeing a kneeling slave and a work of real inspiration; in 1876 was completed the colossal bronze figure of Daniel Webster in Central Park, New York; and in 1878, the statue of Josiah Quincy before the City Hall, Boston. At 70 years of age Ball began his most ambitious and probably his greatest achievement, the Washington monument at Methuen, Mass. It consists of a great block of Carrara marble, surmounted by a colossal bronze figure of Washington; at the base are four seated figures representing Oppression, Revolution, Victory, and Cincinnati, and above these the busts of Washington's four principal generals. The sculptor's last years were spent in Montclair, N. J.

Ball is one of the most important figures in the development of American sculpture, for which he set a new standard both in craftsmanship and in ideals. To an observer accustomed to the subtleties of present-day modeling, the surfaces and textures of his statues seem oddly smooth; but the figures are always truly sculptural and are serious and dignified in

conception. He published an autobiography entitled *My Threescore Years and Ten* (1891) and a number of lyrics and other poems. Consult Taft, *History of American Sculpture* (New York, 1903).



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<http://archive.org/details/statuesofabblinc>

Plate # 15 a

EMANCIPATION
WASHINGTON, D. C.

The entire cost of Thomas Ball's statue of Lincoln, located in Lincoln Park, Washington, D. C., was met by negroes. It is the well-known Emancipation group with which Boston ~~and Florence, Italy, are~~ familiar.

This statue represents Lincoln, life size, standing with the Emancipation Proclamation in his right hand, and his left hand extended over the head of a kneeling slave. It was erected at a cost of \$17,000, and is ten feet high. It was unveiled in 1876.

See bound book



PRINCE OF WALES GEOGRAPHY
in possession of the Lincoln
National Life Foundation

Fort Wayne, Indiana

Identification Number W 5

Ball — Washington



How getting

by Prok

W. J. R. C.



COLONIAL LINCOLNS

Boston, Massachusetts

Again Thomas Ball's "Emancipation group" was presented to the city of Boston in 1876 by the Hon. Moses Kimball, and was placed in Park Square. This is a replica of the statue at Washington, D. C.







City Art museum

St. Louis, Mo



Ball's Lincoln

Florence

Mr. L. Ball's Photograph
Florence, N. H.
Bella, N. H.

OK



STATUE OF EMANCIPATION, FLORENCE, ITALY

CHAPTER XIX

"THE BURDEN AND HEAT OF THE DAY"

He Was Beset by Night and by Day

Week after week and month after month, the President faced the future, never betraying a fear that the Union would not triumph in the end, but grieved sorely at the long delay. Many who were not so sure came to him with their troubles. He was beset by night and by day by people who had advice to give or complaints to make. They besought him to dismiss this or that General, to order such and such a military movement; to do a hundred things that he, in his great wisdom, felt were not right, or for which the time had not yet come.

The Boys' Life of Abraham Lincoln, Helen Nicolay, page 183.

Fredericksburg and Antietam Compared

On the 3d of January, 1863, *Harper's Weekly* appeared with a cartoon representing Columbia indignantly demanding of President Lincoln and Secretary of War Stanton that they restore her sons killed in that battle. Below the picture is the reading matter:

"COLUMBIA: Where are my 15,000 sons—murdered at Fredericksburg?"

The battle of Fredericksburg was fought on December 13th, 1862, between General Burnside, commanding the Army of the Potomac, and General Lee's force. The Union troops, time and again, assaulted the heights where the Confederates had taken position, but were driven back with frightful losses. The enemy, being behind breastworks, suffered comparatively little. At the beginning of the fight the Confederate line was broken, but the result of the engagement was disastrous to the Union cause. Burnside had 1,152 killed, 9,101 wounded, and 3,234 missing, a total of 13,487. General Lee's losses, all told, were not much more than 5,000 men.

Burnside had succeeded McClellan in command of the Army



LINCOLN PARK
The monument to
Abraham Lincoln in
Lincoln Park. Show-
ing the effect produced
by a strong back-
ground of foliage.
Thomas Ball, sculp-
tor.





No. 15a. THE EMANCIPATOR
BY THOMAS BALL

statues of the
east of the Capitol
is a bronze representation
emancipator. He is shown
beside a pillar on which rests
hand, holding the proclamation which
liberty to 4,000,000 slaves, while his
hand is extended, as in blessing, over a
slave kneeling at his feet. The shackles
of the slaves are broken, and the black
man is gazing into the face of the Presi-
dent as if giving thanks for his liberty.
The group is ten feet high and rests on a
pedestal of granite.

The monument was erected by the west-
ern sanitary commission of St. Louis,
with funds contributed solely by eman-
cipated citizens of the United States.
Charlotte Scott, a freedwoman of Vir-
ginia, gave \$5—her first earnings in
freedom—for this purpose. That was the
first contribution that was made toward
the statue, which was dedicated April 14,
1876. It had cost \$17,000, a sum grate-
fully given by the freedmen. At its dedi-
cation the foremost colored man of the
country delivered the oration, which will
be cherished by every member of his race
as one of the strongest utterances of
Frederick Douglass.

There has also been erected to Lincoln
a marble statue, which surmounts a tall
stone column in front of the city hall, at
the intersection of D street, John Marshall
place and Louisiana avenue. But his real
memorial now is being erected on the
banks of the Potomac, in the Potomac
Park.

9 30.15 WASHINGTON D.C. "STAR"



Zion's Herald

WEDNESDAY, FEBRUARY 3, 1926



The Emancipation Group in Park Square, Boston

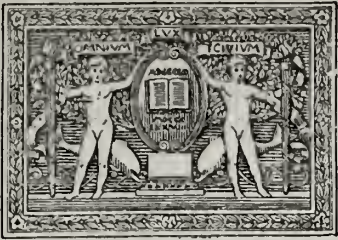


FREEING THE SLAVES. The only statue of Lincoln in Washington (outside of the Memorial) under a mantle of snow.

International

N. Y. Herald Tribune 2-6-37

THE PUBLIC LIBRARY OF THE
CITY OF BOSTON.



ALL COMMUNICATIONS SHOULD
BE ADDRESSED TO THE
DIRECTOR.

CHARLES F. D. BELDEN, DIRECTOR.

BOSTON, MASS., U. S. A. September 22, 1928

Mr. Louis A. Warren, Director
Lincoln Historical Research Foundation
Fort Wayne, Ind.

Dear Mr. Warren:

Replying to your inquiry of September 13:

In Park Square, Boston, may be found the bronze Emancipation Group with Lincoln as the central figure, Thomas Ball, Sculptor. This is the only public statue listed in Boston statistics. There are fifteen streets, courts and places in Boston proper bearing the name "Lincoln."

The Abraham Lincoln School is at Arlington and Fayette Streets. Lincoln House, a social settlement, is on Emerald Street. In Faneuil Hall there is a portrait by Joseph Ames dated 1865. This is a three-quarters' length standing figure. In the Executive Department at the State House there is a full-length portrait of Lincoln by A. H. Bicknell. In Doric Hall in the State House may be found a bust of Lincoln, a replica of one modelled from life in 1860, by Leonard W. Volk. With this is a bronze tablet reproducing the Gettysburg Address.

I regret that I find nothing in "Art in America" of Lincoln memorials, etc., other than in Boston, although Massachusetts must have other pictures or memorials.

I am much interested to learn of the statue to be done by Paul Manship, and shall anticipate receiving a copy of the findings when compiled, as it will constitute a real contribution to Lincolniana.

Very truly yours

Director

EMANCIPATION STATUE, BOSTON, MASS.





Ball. - Stone Statue

The New York Public Library

Astor, Lenox and Tilden Foundations

OFFICE OF THE
ASSISTANT DIRECTOR
476 FIFTH AVENUE

New York,

September 26, 1928

Mr. Louis A. Warren, Director,
Lincoln Historical Research Foundation,
Lincoln National Life Insurance Company,
Fort Wayne, Indiana.

Dear Sir:

In answer to your letter of September 13:

Our catalogue shows five entries under Abraham Lincoln-Memorial, and 18 cards under -Portraits, statues, etc. These titles are noted on the enclosed sheets. Of course, each title does not necessarily mean a different example.

In addition, our Art Division has noted ten entries in that catalogue, representing five examples of Lincoln statues and memorials. Some of these naturally refer to the same examples as the entries in our general catalogue.

We have here in this Library standing in our second floor corridor a marble statue of Lincoln done by T. Ball, showing Lincoln striking the shackles from a slave.

When you complete your investigation we shall be glad to have a copy of the work showing the results of your findings.

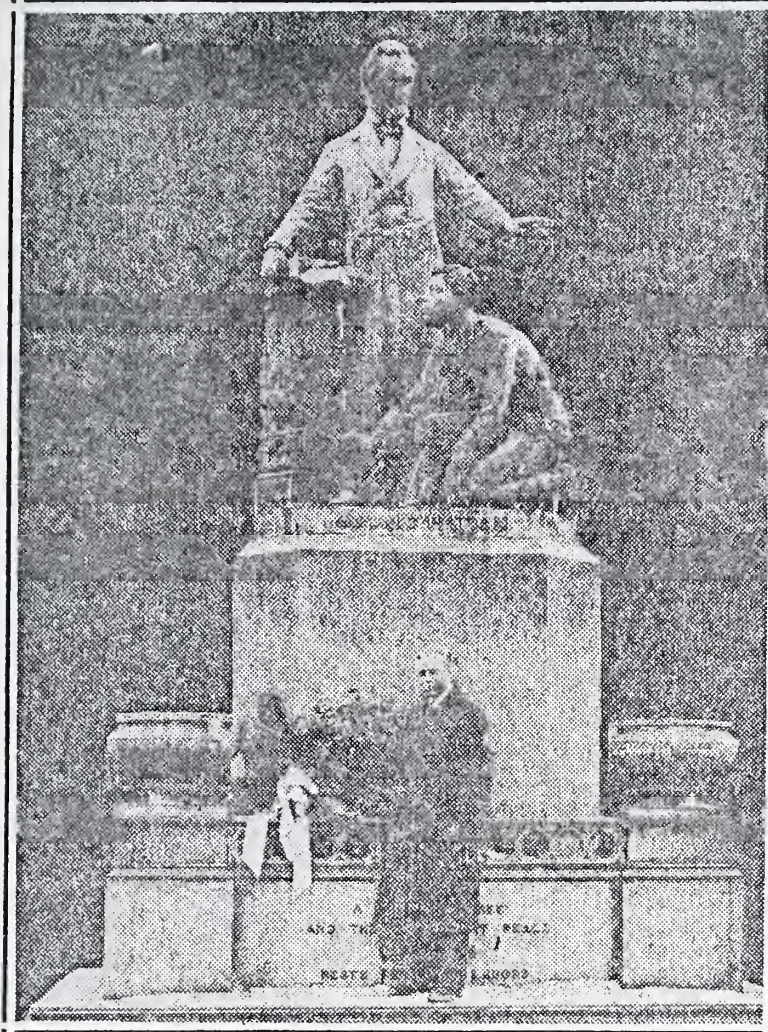
Very truly yours,



H.M. Lydenberg
Assistant Director

JS
Enclosures

RAINEY PLACES BOSTON'S TRIBUTE ON PARK-SQ STATUE OF LINCOLN



JULIAN D. RAINEY LAYING WREATH ON STATUE

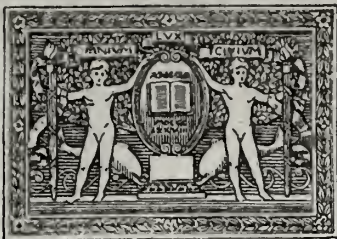
Reviving the old custom of placing a wreath on the statue of Abraham Lincoln in Park sq Mayor Curley yesterday designated Julian D. Rainey, negro lawyer, to represent him in paying tribute to Lincoln on his birthday.

Mr Rainey is an assistant corporation counsel. His act of appreciation and remembrance attracted a small group who watched him place the wreath.

Boston Globe - 2-13-30

a good quiet in back

See to it that



CHARLES F. D. BELDEN, DIRECTOR.

THE PUBLIC LIBRARY OF THE
CITY OF BOSTON.

ALL COMMUNICATIONS SHOULD
BE ADDRESSED TO THE
DIRECTOR.

BOSTON, MASS., U. S. A. July 12, 1930.

Miss Ethel Hanneford

Lincoln National Life Insurance Co., Fort Wayne, Ind.

Dear Miss Hanneford,

In reply to your inquiry of July ninth you will find below the
report of my assistant.

July

Very truly yours,

Charles F. D. Belden

Director.

Thomas Ball in his autobiography states that his Lincoln group, in Park Square, is of 'heroic dimensions.' He does not state the amount of his contract with the Hon. Moses Kimball. A duplicate, though presumably less in size [it measured ten feet in height] was done for \$17,000. Of course, no comparison can be made between costs in 1877 and those of today.

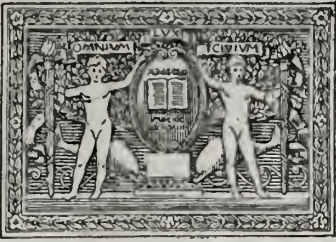
15

Thomas Ball's statue of Lincoln is the well-known emancipation statue located in Lincoln Park. It represents Lincoln, life size, standing with the emancipation proclamation in his right hand and his left hand extended over a kneeling slave. The entire cost, \$17,000 was met by negroes. At the unveiling in 1876 Frederick Douglass made the address.

Washington, D. C.



THE PUBLIC LIBRARY OF THE
CITY OF BOSTON.



ALL COMMUNICATIONS SHOULD
BE ADDRESSED TO THE
DIRECTOR.

CHARLES F. D. BELDEN, DIRECTOR

BOSTON, MASS., U. S. AJuly.....30.....1930.

Miss Ethel Henneford, Ass't. Director
Lincoln Historical Research Foundation
Fort Wayne, Indiana

Dear Miss Henneford:

I thank you for the copy of the
July 14th edition of "Lincoln Lore" that
you were so good as to send. Do I under-
stand that you will present a subscription
of this excellent publication to the Li-
brary? If so, we shall be happy to receive
the subscription. If it should chance that
your regulations prevent the presentation
of subscriptions and require their being paid
for, will you let me know what the cost of a
subscription is, so that I may decide whether
it is best for the Library to subscribe?

Very truly yours,

Charles F. D. Belden

Charles F. D. Belden
Director

B/R



Baltimore, Md. April 26th, 1932.

Dear Miss Henneford:-

In making an effort to add the photographs of some of the foreign statues or memorials of Abraham Lincoln to my collection, I wrote to the American Consuls at Manchester, England, Oslo, Norway and Florence, Italy.

The Consul at Manchester has sent me a fine Photograph of the Barnard Lincoln, the Consul at Oslo, advises that for 2.00 Kronen, he can send me a fine photograph of the Oslo Lincoln, while the Consul at Florence replies that the Consular office is unable to locate any Lincoln monument at that City. I am enclosing his letter in reply to my letter of inquiry. Can you furnish any information regarding the location of the Ball statue of the Emancipation Replica in Florence. The enclosed for your information and for any use you may desire. It is not necessary for you to return the Consul's letter to me.

Sincerely yours

E. L. Dangb -

3110 Windsor Ave.

Baltimore, Md.

In reply refer to:
File No. 841.3.
JEH.af.

AMERICAN CONSULAR SERVICE

Florence, Italy, April 4th, 1932.

Mr. E.L. Bangs, Representative Historical Collection,
3110 Windsor Avenue,
Baltimore, Maryland,

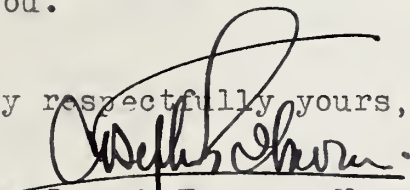
Sir;

Acknowledgment is made of the receipt of your letter dated March 11th, 1932, requesting this Consulate to procure for you photographs of the Lincoln Memorials located in Florence to be included in a "Lincoln display" which you contemplate installing in the B. and O. Railroad's Fair.

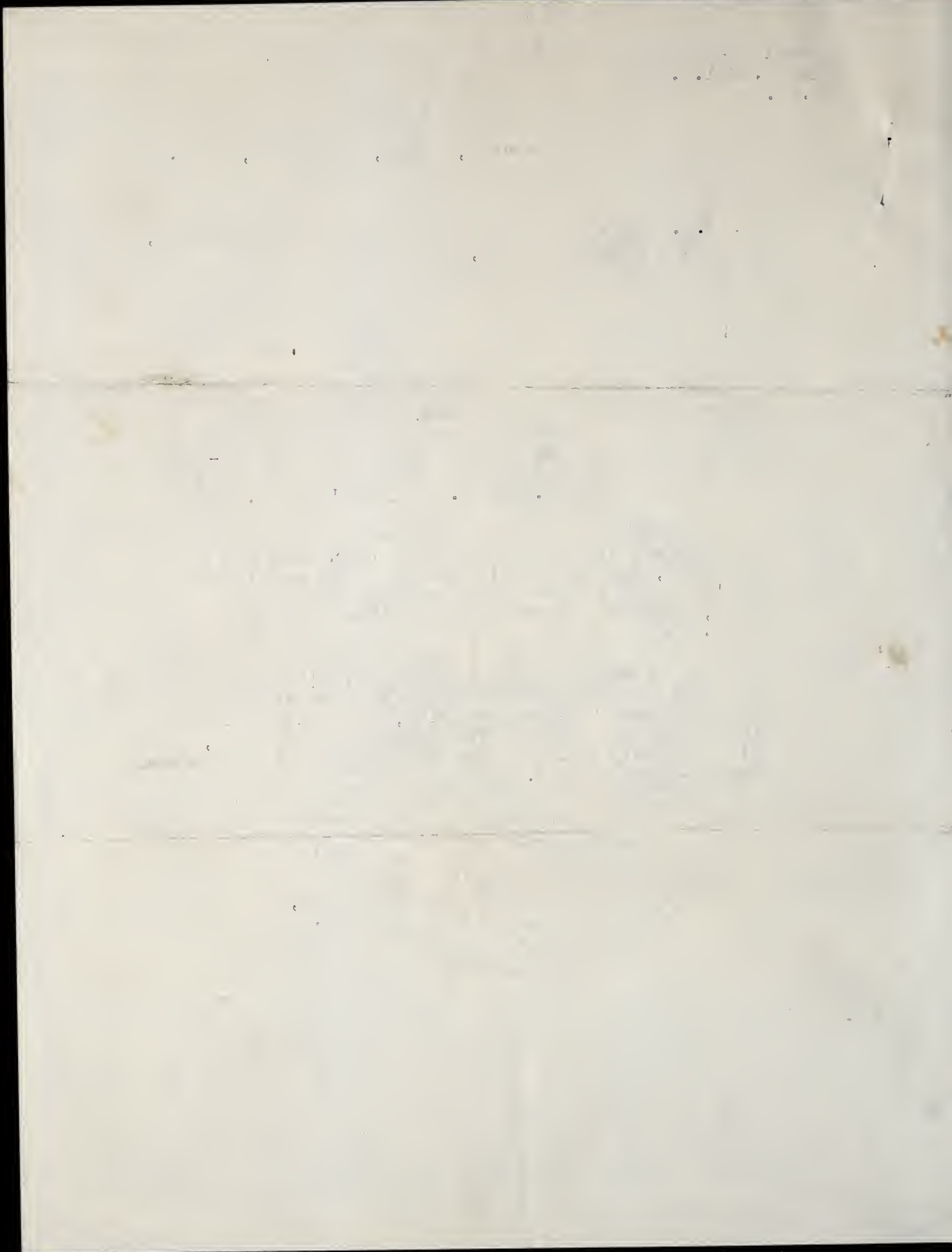
In reply you are advised that this Consulate has been unable to locate any Lincoln monument in this city, and it is believed that the replica of Ball's Statue of the Emancipation to which you refer, must be located in some other city in Italy.

In the event that you can give this office more definite information as to the whereabouts of a Lincoln Memorial in this city, and will enclose sufficient money to pay for photographs thereof, this Consulate will be glad to secure same and transmit them to you.

Very respectfully yours,



Joseph Emerson Haven,
American Consul.





Story on Page 3

Daily Record Photo

Great Emancipator statue of Abraham Lincoln was decorated very late yesterday after the usual Boston tribute to the martyred President had skipped the attention of the mayor's office a greater part of the day. When city councilors heard about it they pooled their own money and bought a wreath which they are shown placing on the statue in Park sq.

MAYOR FORGETS LINCOLN DAY HONOR

Statue Bare of Its Usual Decoration

The 125th anniversary of the birth of Abraham Lincoln was fast becoming history—shades of night were falling—hundreds of commuters bustled through Park sq., where the statue commemorating his memory stood the whole day without any ceremony or official recognition for the first time in years.

Yesterday as observant citizens noting the floral wreath and customary services were evident by their absence flooded City Hall with indignant protests.

Joseph Mellyn, secretary to Mayor Mansfield, investigated and found that the mayor's itinerary for the day did not call for any Lincoln memorial services.

The news then reached the ears of the city council, and Councillor Richard D. Gleason, of Roxbury, presented an order at once calling for the subscription of

Didn't Forget



COUNCILLOR GLEASON
With Lincoln wreath.

funds for the wreath from the pockets of the council members,

City Councilmen Dig Up Wreath Cash

and appointment of a committee to place it on the statue.

The order passed immediately, and as the lights in the square began to twinkle silhouetting the lank figure of the "Great Emancipator" in the twilight, Councillors Gleason, Brackman, Kerrigan and Norton, with bare heads, placed the wreath at the foot of the statue.

It has been the custom since the statue has first graced the square for the mayor, or a representative of his office, to conduct memorial services on the birthday of the great man — somehow yesterday they forgot him.

PLACE LINCOLN WREATH IN DARK

Council Learns Park-Sq Ceremony Omitted

Sends Members to Pay Usual Tribute at Statue

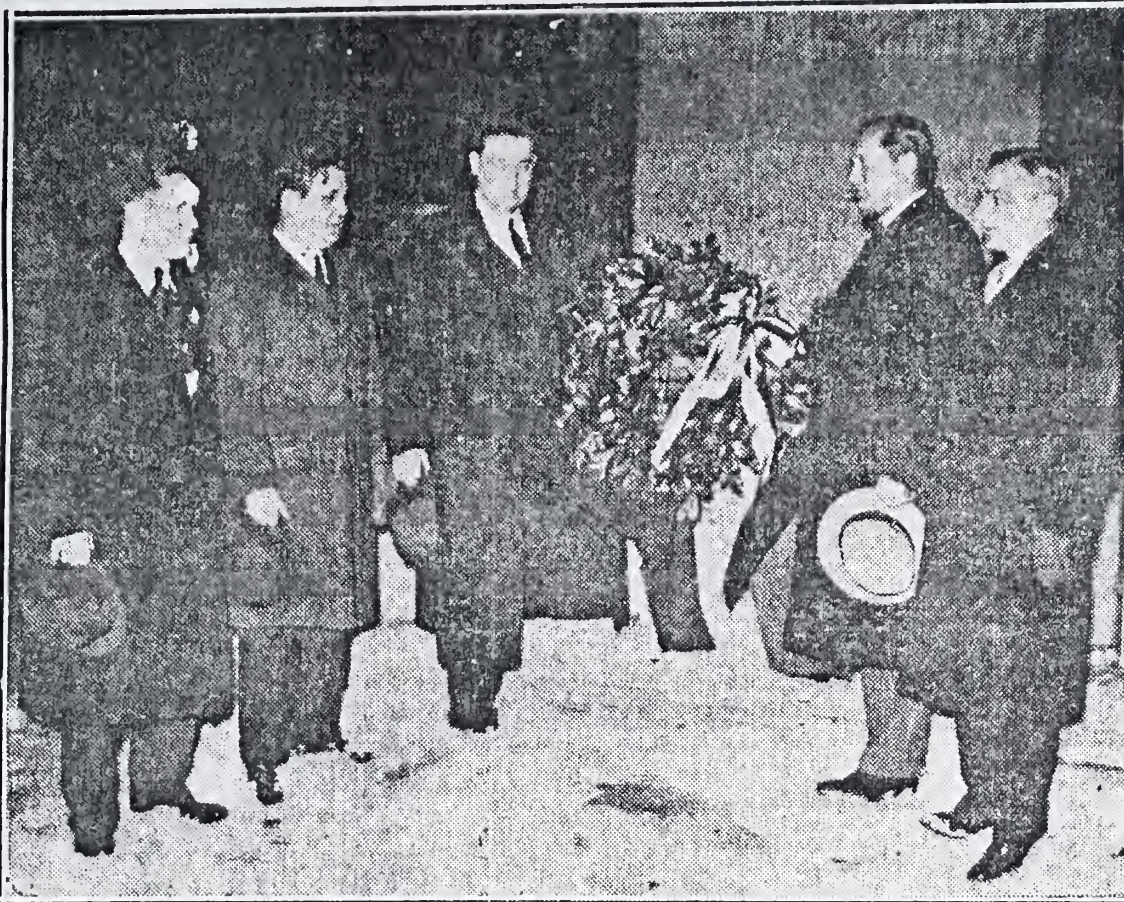
Informed late yesterday afternoon that, contrary to the usual custom, no wreath had been placed on the statue of Abraham Lincoln in Park sq on the anniversary of his birth, the City Council passed an order that members of the body purchase a wreath at their own expense and place it on the statue.

Pres Dowd named a committee to perform the act of tribute. Headed by Councilor Clement A. Norton, John E. Kerrigan, Richard D. Gleason, George W. Roberts and George P. Donovan purchased a wreath and, after darkness had fallen, placed it on the monument.

Others present at the ceremony were Commander John H. Fahey of the Army and Navy Union, City Messenger Edward Leary and his two assistants, Roy Green and Thomas MacMahon.

A wreath was also placed on the monument yesterday by the Massachusetts Department of the Daughters of Union Veterans of the Civil War.

CITY COUNCILORS LAY WREATH AT FOOT OF LINCOLN STATUE AT PARK SQ



LEFT TO RIGHT—JOHN E. KERRIGAN, CLEMENT A. NORTON, RICHARD D. GLEASON, GEORGE W. ROBERTS AND GEORGE E. DONOVAN

How Boston Remembered Lincoln

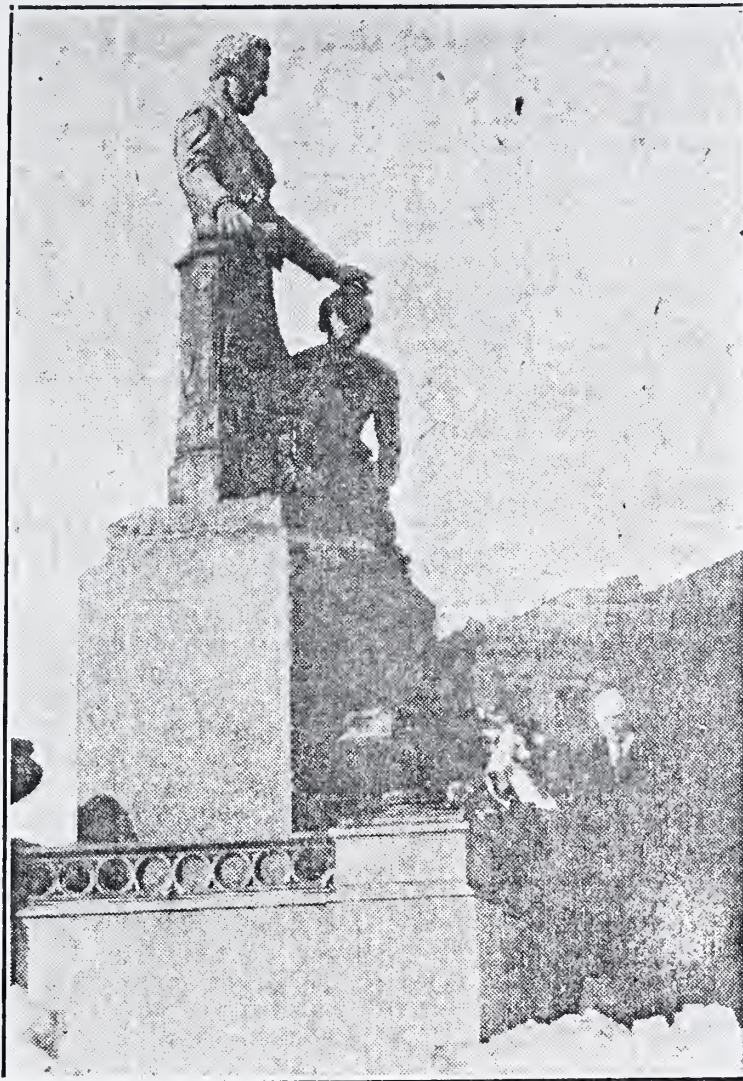
The city of Boston finally came through with an official tribute to Abraham Lincoln on Monday, but it was a close call. Darkness had fallen when, at long last, a wreath was placed against the Lincoln statue in Park Square.

The mayor had apparently been told that municipal ceremony on Lincoln's birthday was not customary. At least, the records in City Hall could throw no light on the subject. But the City Council remembered otherwise. Subscriptions were hastily obtained, a wreath was hastily acquired, a delegation was hastily chosen, an orator was hastily enlisted. Then, as dusk descended, a handful of city officials hastily left City Hall for the statue. The oration remained un-olated, for there was no audience. Few if any pedestrians paused to see what it was all about.

Thus Boston's municipal and official gesture in honor of Abraham Lincoln, casting doubt on the infallibility of the old adage, "Better late than never." Surely someone in authority in the city must have recognized that Lincoln is honored more by silence than by an eleventh-hour affair, hurriedly conceived and more hurriedly executed.

Anyway, the public can't accuse the Boston city fathers of wasting time or public funds on Lincoln's birthday celebration.

MAYOR MANSFIELD PLACES WREATH ON STATUE OF ABRAHAM LINCOLN



MAYOR MANSFIELD DECORATING THE STATUE OF
ABRAHAM LINCOLN IN PARK SQ

Mayor Frederick W. Mansfield today placed a wreath with a large red, white and blue ribbon on the statue of Abraham Lincoln in Park sq. The ceremony was in memory of the anniversary of the birth of the great American emancipator.

The Mayor was accompanied by his secretary, Joseph F. Mellyn, and Asst Sec Arthur J. O'Keefe.

Wash. Eve Star

2-12-35

WILLIAM LINCOLN PALMER

P. O. Box 123

WILLIAM LINCOLN PALMER

BOSTON, MASS.

P. O. Box 123

THE BOSTON HERALD, WEDNESDAY, APRIL 8, 1936

FANCY THIS . . .

By JACK FROST



THOMAS BALL'S UNWITTING TRIBUTE TO THE BOSTON BOOTBLACK

The heroic statue of Lincoln in Park square is regarded as a fine piece of artistry, but many Bostonians have seen in it a droll significance which the sculptor never intended.

The group shown in the sketch, the concept of Thomas Ball, is entitled "Emancipation." It depicts the unshackled slave bent in humble gratitude before Lincoln, the Emancipator, whose left arm is extended in benediction.

Despite the striking manner in which the sculptor has presented a vital fact of American history, many have seen in the pose of the slave a reminder of the lowly

bootblack, whose name is legion in Boston. The bent figure has been likened to the urchin at work on an unpolished boot, while the thankful expression on the face of the slave might pass for the deprecating glance of the bootblack soliciting a generous fee.

Such a humorous misconception cannot detract from the real value of a work of art. It would probably amuse the sculptor, just as Bostonians are amused to hear from visitors to the city that baked beans are scarce here, the streets are crooked and there are too many bootblacks.

LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - - Dr. Louis A. Warren, Editor
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 608

FORT WAYNE, INDIANA

December 2, 1940

THE EMANCIPATION GROUP BY THOMAS BALL

The heroic bronze statue of Abraham Lincoln by Thomas Ball has recently been given some prominence by its use on a postage stamp which made its appearance on October 20, 1940, to commemorate the seventy-fifth anniversary of the passing of the thirteenth amendment to the Constitution.

This was a much more important anniversary than might be implied from the little attention that was paid to it, but unfortunately it came in the midst of a political campaign. Not only were four million men liberated from slavery by the amendment but the passage of the Emancipation Act was a significant and epochal event in the annals of constitutional government.

An amendment, the twelfth, to the Constitution of the United States, was made in 1804, five years before Abraham Lincoln was born. He lived his whole lifetime of fifty-six years without ever seeing the Constitution amended, although the thirteenth amendment was well on the way to ratification at the time of his death. When modern statesmen talk flippanantly about amending the Constitution to meet some temporary emergency, they would do well to recall that for more than fifty years it stood as it was at the turning of the nineteenth century. How true has Lincoln's prophecy been with respect to some of its recent amendments: "New provisions would introduce new difficulties, and thus create and increase appetite for further change."

The statue by Thomas Ball, situated in Lincoln Park at Washington, has become a symbol of the thirteenth amendment. It represents Lincoln breaking the shackles from the slaves. Unfortunately it has been obscured by the magnificent Lincoln memorial which shelters the statue by French, and the emancipation group now attracts but little attention.

Thomas Ball, the sculptor, was born in Charlestown, Massachusetts, in 1819. As a young man he sang bass in oratorios, but later his artistic temperament led him into the field of portrait painting and still later into modelling and sculpture. After several years study in Europe he returned to Boston and created within the next few years several statuettes of important American characters, among them a statuette of Lincoln.

One of Ball's best known works is the emancipation group portraying Abraham Lincoln and, kneeling be-

fore him, a slave from whom the shackles of oppression have been broken. The original statue made in 1865 is in Italian marble. A photograph of it taken in Florence, Italy, is in the Foundation collection. There is a marble study of this group exhibited in the second floor corridor of the New York Public Library.

The bronze group at Washington, a later study by Ball, differs slightly

Thirteenth Amendment Preliminaries

The following chronological table records the events which prefaced the passing of the thirteenth amendment.

1863

December 8. President Lincoln mentions "The Great Consummation" (13th Amendment) in Message to Congress.

December 14. Amendment bill introduced in the House by Ashley, and a joint resolution on amendment submitted by Wilson.

1864

January 11. Henderson proposed in Senate joint resolution on amendment.

February 8. Sumner introduced bill in Senate on amendment.

February 10. Trumbull reports substitute bill on amendment.

April 8. Amendment passed in the Senate.

June 7. Senator Morgan on suggestion of Lincoln proposed endorsing the amendment at Baltimore Convention.

June 15. Resolution in House favoring amendment fails to receive two-thirds vote.

December 6. Lincoln in annual message recommends passage of amendment.

1865

January 6. Motion in House to reconsider vote of June 15, 1864, on the amendment. House votes in favor of the Thirteenth Amendment to the Constitution.

January 31. House of Representatives passes the amendments.

February 1. Lincoln signs the bill of amendment.

February 1. Illinois first state to ratify the amendment.

October 20. Amendment to the Constitution ratified by required number of states.

December 18. Secretary Seward made official proclamation that the Thirteenth Amendment had become part of the Constitution of the United States.

from the original in that the slave indicates more action, as if he has himself participated in his own deliverance. In the former study the slave was entirely passive, a much more pathetic figure. The slave in the bronze work is not an idealistic conception, but the portrait of an actual slave named Archer Alexander. He was the last slave ever taken up in Missouri under the fugitive slave law and was released under the or-

ders of the Provost Marshall of St. Louis.

Some of the symbols incorporated in the study are interesting. The President stands beside a monolith on which there is a closed book, and in his hand resting on the monolith is a scroll representing the Emancipation Proclamation. A whipping post entwined by a rose vine, with the bondservant's garment partly obscuring it, symbolizes its passing and the disuse of the ball and chain and whips which lie at its base. On the side of the monolith in relief is a profile of George Washington.

The cost of the monument was \$18,000 and Congress authorized the expenditure of \$3,000 additional for the base and pedestal. It was dedicated on April 14, 1876, the eleventh anniversary of Abraham Lincoln's assassination. The principal speaker on the occasion was Frederick Douglass, son of a slave and a famous colored orator. The statue was unveiled by President Grant. A replica of the statue was dedicated at Boston in 1879.

Ball first anticipated doing an emancipation group the day following Lincoln's assassination, and that same day a negro woman by the name of Charlotte Scott of Marietta, Ohio, a former slave in Virginia, contributed the first five dollars which she had earned as a free woman towards the erection of a monument to Lincoln.

The inscription on the pedestal which follows gives a brief history of the movement which brought about the consummation of the project: FREEDOM'S MEMORIAL/in grateful memory of/ABRAHAM LINCOLN/This monument was erected/By the Western Sanitary Commission/of Saint Louis, Mo./With funds contributed by/Emancipated Citizens of the United States/Declared free by his proclamation/January 1 A.D. 1863/The first contribution was made/By Charlotte Scott, a freed woman of Virginia/and consecrated/By her suggestion and request/On the day she heard of President Lincoln's/death/To build a monument to his memory.

A bronze tablet on the back of the pedestal contains these words from the closing paragraph of the Emancipation Proclamation: "And upon this act, sincerely believed to be an act of justice, warranted by the Constitution upon military necessity, I invoke the considerate judgment of mankind and the gracious favor of Almighty God. Emancipation Proclamation January 1, 1863."

Boston Honors a Great Man



By a Staff Photographer

Mayor Lays Wreath at Lincoln Statue

Simple exercises were held this noon honoring the 132d birthday of the Great Emancipator.

*Christian Science
Monitor 2/12/41*

LINCOLN STATUE IN PARK SQ.

Work of Thomas Ball, Charlestown Man,
Emancipation Monument Was Given to
City by Moses Kimball in 1874

By GRACE HACKETT

The Emancipation Statue of Abraham Lincoln in Park sq. should be a familiar sight. We walk past it. We drive by it. We cross the square in front of it. We do not run into it, but we do not see it. There are many Bostonians who do not know there is a statue in Park sq.

The mechanical seeing eye acts in the same way, automatically, when a shadow is thrown across its focus. We generally respond involuntarily when an object obstructs our path. We are aware of the existence of thousands of things, but the conscious pleasure and satisfaction of seeing with appreciation is often lost.

This statue was sculptured by Thomas Ball in 1874 and given to the city by Moses Kimball. It is wonderfully executed, strong in drawing, true and powerful in sentiment. Thomas Ball was one of our schoolboys, born in Charlestown in 1819. The story of his boyhood is very interestingly told in his book called "My Three-score Years and Ten." His name ranks among the famous men of our city. He executed the notable statue of Washington which stands in our Public Garden. This monument ranks as one of the finest equestrian statues in the world.

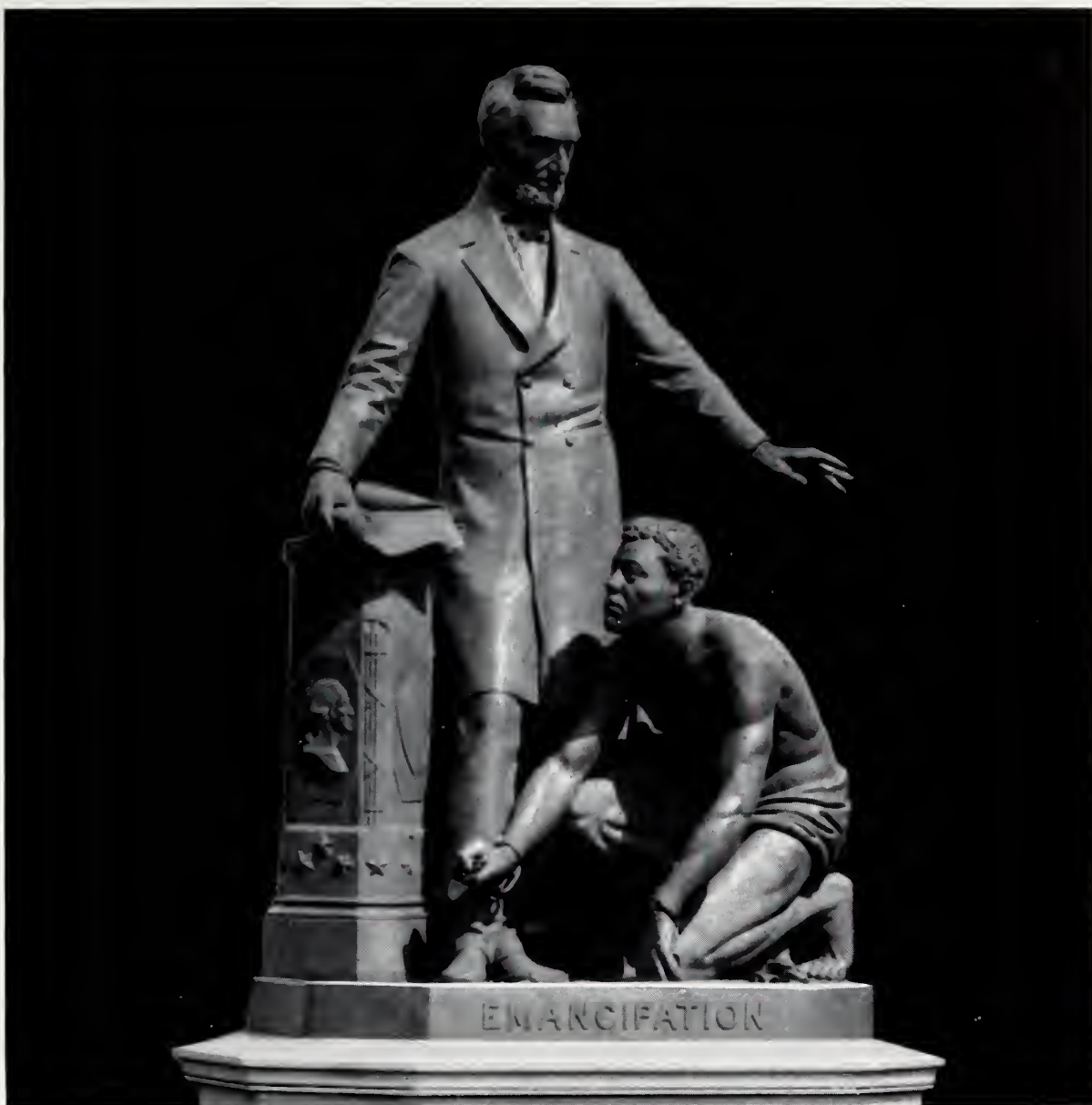
About 100 years ago, when Thomas Ball was a child in Charlestown, he used the same habits and methods of work that we advocate today. That is, he worked from observation

and memory, and the following quotation tells us of his methods of procedure:

"My early ship building, for which I had a great passion, afforded me an immense deal of practice which I am confident educated my eye for my future profession. My method of working necessarily obliged me to retain what my eye had seen. I would go down to the wharf and attentively study ships, beginning with the graceful lines of the hull; then hurry home and work away on my little model, renewing my impressions day by day, sometimes two or three times a day, by journeys to the wharf, and so carrying the comparative size and position of the masts, spars, ropes, one or two at a time, home to my work, until the whole was complete from stem to stern and from keel to topmast."



EMANCIPATION STATUE OF LINCOLN
A light fall of snow highlights the weathered monument.



LINCOLN - THE EMANCIPATOR

WASHINGTON, D. C.

LINCOLN SHRINE
BOY SCOUT
PILGRIMAGE
FEBRUARY 12



SCULPTOR - THOMAS BALL

SPONSORED BY
THE LINCOLN
NATIONAL LIFE
FOUNDATION



Statue Reminder of Devotion

THE WASHINGTON POST and TIMES
*** Sunday, February 12, 1956

By Marie Smith

LINCOLN'S Statue of Emancipation in Lincoln Park, a few blocks east of Capitol Hill, has a special and personal significance for two Washington families.

It was erected with funds contributed solely by emancipated citizens, and the first donor was Charlotte Scott, a freed woman of Virginia, who gave \$5—her first earnings in freedom—on the day she heard of President Lincoln's

death to build a monument to him.

Charlotte Scott is better known as "Aunt Charlotte" to Mrs. Alben Barkley, wife of the Senator from Kentucky, and Mrs. Luther L. Miller, of 6360 31st pl. nw., great granddaughters of Union Army Gen. William Park Rucker.

Since early childhood both have been regaled with stories of the loyalty and service of "Aunt Charlotte" who was the "personal body slave" of their great-grand-

mother until freed by Gen. Rucker at the outset of the Civil War. After freedom she and her children stayed on with the Rucker family as paid employees.

EACH YEAR at this time as the Nation celebrates Lincoln's birthday, Mrs. Miller takes her two children, Shannon, age 10, and Adam, 8, to Lincoln Park to see the monument "Aunt Charlotte" started for him.

Mrs. Miller tells the story of their great-great-grand-

father Rucker, a Virginia planter with large holdings near Lynchburg, who freed the slaves and joined the Union Army.

Gen. Rucker's wife and Aunt Charlotte traveled with him on his duties until he was captured by the Confederate Army and was taken in chains through the town of Lewisburg, W. Va., then Union territory, Mrs. Miller said in recounting the family history handed down from generation to generation.

He vowed if he were ever released he would return to Lewisburg to live, she said, and he did, taking Aunt Char-



City Statue Has Special Significance for Capital Family

STATUE, from Page F-5

lotte and many of his former slaves with him as free workers.

The family story goes, Mrs. Miller said, that Aunt Charlotte came into the dining room during breakfast one morning following Lincoln's assassination and said she wanted to contribute to a monument in his memory.

Gen. Rucker gave her \$5 from her earnings which she promptly sent to Washington where it became the first donation of the \$18,000 given for the monument.

THE MONUMENT by sculptor Thomas Dall, shows Lincoln with the Emancipation Proclamation in his right hand and holding his left hand over a colored citizen, who, having been released

from the shackles of slavery, is kneeling at his feet.

"We feel proud of what Aunt Charlotte did," Mrs. Miller said, "and we want to keep alive the stories of her loyalty to the two men who freed her—President Lincoln and Gen. Rucker."

Mrs. Miller is the granddaughter of the late Edgar Park Rucker, son of Gen. Rucker and Governor-elect of

West Virginia at the time of his death. Mrs. Barkley is the granddaughter of another of Gen. Rucker's sons, James T. Rucker.



By Dick Darcey, Staff Photographer

HISTORY LESSON IN THE PARK—Mrs. Luther L. Miller (right), of 6360 31st pl. nw., took her children, from left, Shannon 10, and Adam 8, to Lincoln Park to tell them a story from history about "Aunt Charlotte," their great grandfather's freed slave who made the first contribution for the erection of the Emancipation Monument in Lincoln Park. The memorial to President Lincoln was erected solely from contributions from emancipated citizens and Charlotte Scott, a freed woman from Virginia, gave the first \$5 toward it. The story is told in the plaque on the statue.

Decorating Lincoln Statue



Albert G. Wolfe (left), president of the Equal Rights League, and Mayor Mansfield at the Lincoln statue in Park sq, where the Mayor placed a wreath in commemoration of the birthday anniversary of the Great Emancipator.

Abraham P. Rockwood

29 EMERSON PLACE, NEEDHAM 92, MASSACHUSETTS

Feb. 14, 1965

Lincoln National Life Foundation
Fort Wayne, Indiana

Re. "Lincoln Award"

Gentlemen:

As a Cabmaster I had occasion to learn of the Lincoln Award which may be received by a Scout visiting a Lincoln Statue on Feb. 12. The Boston address was given as Oak Square.

A check of the Oak Square, Brighton, friends, revealed no known statue there. The Oak Square Library knew of no statue.

Boy Scout Headquarters had only the fact that "Oak Square Boston" was supplied by Fort

Wayne, Indiana. Apparently no verification was made. A Call to the Boston Park Dept. revealed that a fine statue, called the "Emancipation Group" is prominently located in Park Square, Boston, and undoubtedly the one intended in your offer.

I am enclosing a newspaper photo of the statue which appeared in the



Abraham P. Rockwood

29 EMERSON PLACE, NEEDHAM 92, MASSACHUSETTS

Boston Record American, issued Feb. 13, 1965

On Thursday I had occasion to see an interesting display of Lincoln items sponsored by the Lincoln National Life Ins. Co. of Fort Wayne - So realized the tie in. The local agency address was stamped on the pamphlets on display. I wondered why this had not been mentioned in connection with your award offer. The Parker House in Boston is an easy place to find, and the exhibit shared more than a Statue.

I feel that even if there is an Oak Square, Boston containing a Lincoln Statue, any future award winning trips to a Lincoln Statue in Boston should include that at Park Square Boston, a location easily found and easily reached.

Sincerely yours -
Abraham P. Rockwood



LINCOLN STATUE PILGRIMAGE

The Lincoln National Life Foundation of Fort Wayne, Indiana, is for the 32nd year sponsoring a Lincoln statue pilgrimage for the Boy Scouts of America. The attendance award, will be given to every Scout who visits a Lincoln statue on Friday, February 12, 1965.

The local Lincoln statues are located at Oak Square in Boston and at Fountain Square in Hingham. Visiting either one on February 12th will qualify your boys.

The Boston statue is the 6th heroic Lincoln statue in bronze to be erected. It was set in place in 1879. The one in Hingham was set in place in 1939 and is the 67th to be erected.

Please drop a note to the Boston Council, Inc., B.S.A., Public Relations Department at 27 Marlborough Street, Boston or fill out the attached coupon and send it in by February 17th.

LINCOLN AWARD

..... boys from Pack

Troop

Post

community visited the Lincoln

Statue on February 12.

Signed

Title

Jan. 65
Scouters
News
BOSTON
MASS

Feb 13 65



REFLECTING—Roderick Michaud, of Waltham pauses to pay respect before Emancipation statue of Abraham Lincoln in Park square. Roderick was en route to Maine. Lincoln will long be remembered for his act of freeing the slaves and his Gettysburg Address off November 19, 1863

February 17, 1965

Mr. Abraham P. Rockwood
29 Emerson Place
Needham, Massachusetts

Dear Mr. Rockwood:

Thank you for your letter of February 14 enclosing the Lincoln newspaper clippings.

You are correct about the location of the Lincoln Statue by Thomas Ball. It is in Park Square, Boston. We have nothing in our files to indicate that there is or ever has been a Lincoln statue in Oak Square. Evidently, the error was made in the Boston office.

Yours sincerely,

(Mrs.) Ruth P. Higgins
Asst. to Dr. McMurtry

P. S. - Enclosed is a copy of LINCOLN LORE listing the statues by date of dedication and by location.

1911

1911

1911

1911

1911

1911

1911

1911

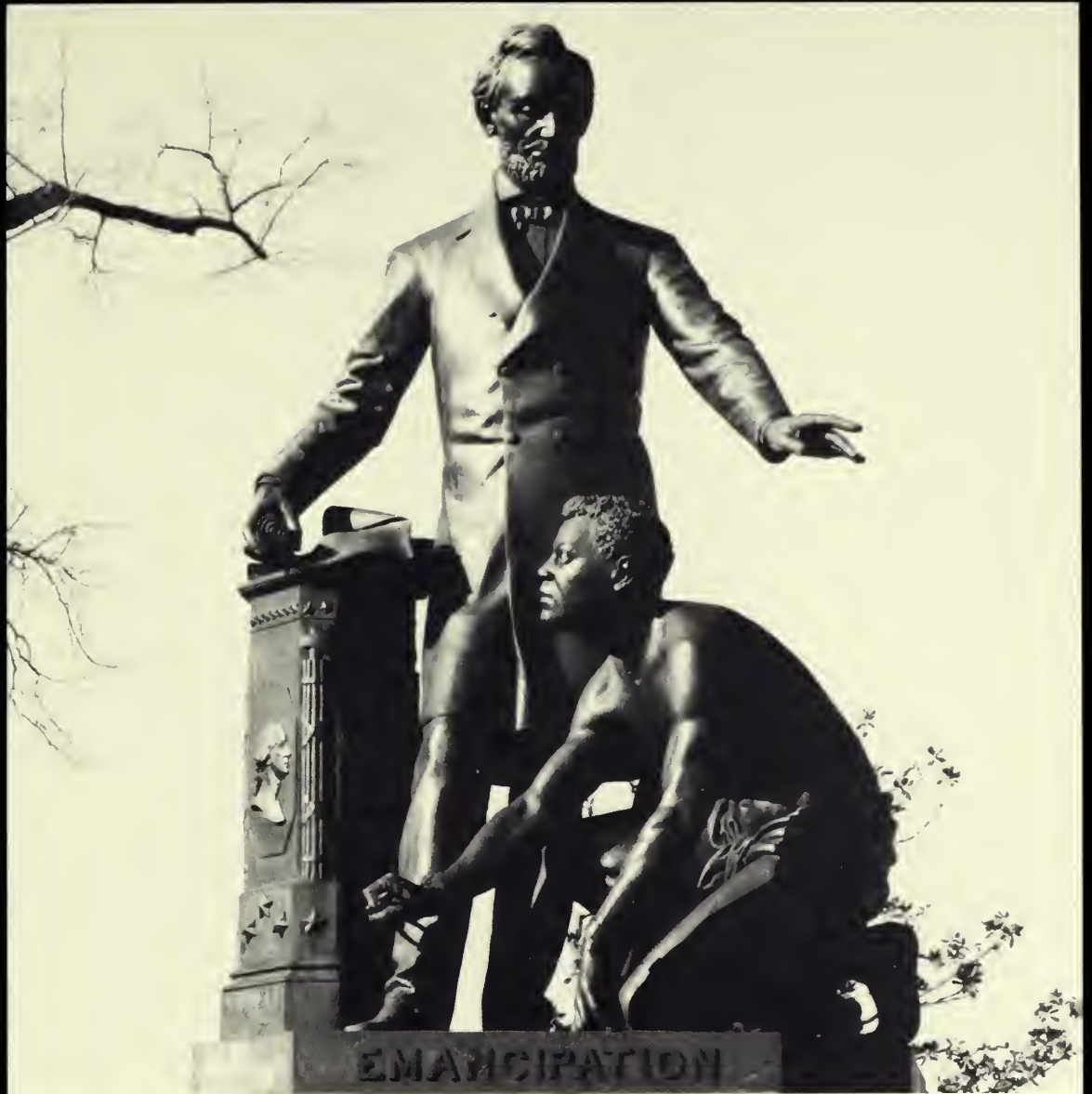
1911

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1911



LINCOLN—EMANCIPATION

WASHINGTON, D.C.—SCULPTOR-THOMAS BALL

LINCOLN SHRINE
BOY SCOUT
PILGRIMAGE
FEBRUARY 12



SPONSORED BY
THE LINCOLN
NATIONAL LIFE
FOUNDATION

The tragic death of Abraham Lincoln precipitated a period of national mourning that found one expressive outlet little practiced in this country before 1865 — the execution of commemorative monumental sculpture. Thomas Ball (1819-1911), a Boston-born sculptor, whose work was often performed in Florence, Italy, prepared a small model for a statue of the martyred President. Writing to a prospective client in Philadelphia, Pennsylvania, Ball stated that this task was undertaken “. . . partly as a duty I felt I owed to the memory of so great and good a man and partly from the conviction that it would be required for some city in our union.” Ball’s model was not accepted by Philadelphia, but the sculptor continued to refine the composition which portrayed Lincoln holding the Emancipation Proclamation in his right hand and gesturing with his left for a crouching Black to rise a free man.

It was not until 1873 that William C. Eliot, a representative of the Western Sanitary Commission of Saint Louis, Missouri, requested that Ball execute a statue to be erected in Washington, D.C. The sculptor promptly sent a photograph of the model he planned to enlarge and with commission’s approval, a contract was signed in the amount of \$17,000, which had been collected entirely by the freed Blacks. The full-size, nearly twelve-foot statue was completed by 1874, first in clay and then in plaster. Shipped to Munich, Germany, for casting into bronze, the monument was erected, with the approval of the United States Congress on public land in Lincoln Park on April 14, 1876.

Entitled *Emancipation*, the statue represents a sculptor’s personal portrayal of “Mr. Lincoln emancipating a slave,” an artistic interpretation which today seems like an overly simple recording of one of the controversial and momentous events in America’s history.

Michael Richman
National Trust for Historic
Preservation

*Photograph by J.L.S. Jennings, Courtesy of the Commission of Fine Arts
of the United States with the Cooperation of the Amangamek—Wipit Lodge, No. 470,
Order of the Arrow, National Capital Area Council, Boy Scouts of America.*

METRO/



Park Square statue of Abraham Lincoln was sculpted by Thomas Ball in 1877. GLOBE PHOTO BY JANET KNOTT

Will Boston put Abe in mothballs?

A bronze statue of Abraham Lincoln entitled "Emancipation" long has raised the hackles of some blacks in Boston and now a plan to move the statue from Park Square could result in permanent banishment for the 105-year-old sculpture.

The statue depicts Lincoln standing with outstretched hand over a kneeling slave whose severed chains have fallen around him. Some people say it appears as if the crouching figure is shining Lincoln's shoes. They say it makes Lincoln appear to be "The Great Patronizer."

The city has to move the statue sometime in the next two years to make way for final improvements to the Park Square urban renewal area. But City Councilman Bruce Bolling is sounding out opinion in the black community on whether he should push to have the statue permanently removed.

"We have heard complaints off and on for years," an aide to Bolling said yesterday, "so we have sent out letters to some people asking them what they think."

"We are just trying to find out if it should be placed in a position where it will not offend the people of Boston," the aide said.

Will Boston put Abe in mothballs?

■ STATUE

Continued from Page 29

The impetus for all this is a state law that requires legislative approval to move a statue in Boston. The first step in that process is a home-rule petition that must be passed by the City Council, which creates the forum for Bolling's idea.

The statue was created by Thomas Ball in 1877 and was donated to the city by Moses Kimball, who owned the Boston Museum theater. It stands in a small park in Park Square opposite the almost-completed state Transportation Building.

When construction has begun on the hotel, the park will have to be rebuilt to accommodate new street patterns in the square. While that is being done, the Lincoln statue must be moved to a site the Boston Art Commission is expected to pick in January.

Mary Shannon, executive secretary of the Art Commission, said yesterday: "We have been aware of some feelings in the black community" and added that the commission, in a different process, can have it permanently removed with the approval of the mayor.

Miscellaneous

Lincoln statue criticized

A bronze statue of Abraham Lincoln — arms outstretched over a kneeling slave — may be permanently mothballed because of criticism by blacks who say the stooping figure appears to be cleaning the president's shoes. The 105-year-old statue, titled "Emancipation," shows Lincoln standing over the slave, whose severed chains have fallen around him. Located in Boston's Park Square, it will have to be moved sometime in the next two years for final improvements on a Park Square urban renewal project. The statue was created by Thomas Ball in 1877.



Associated Press

STATUE STIRS CONTROVERSY: The statue depicting Abraham Lincoln and a freed slave in Boston's Park Square might be moved to an out-of-sight location because some blacks are said to be offended by it. Thomas Ball created the bronze statue, entitled "Emancipation," in 1877. The Boston Art Commission is expected to rule next month on a new site.

110

Monumental story by Apat

Boston (AP)—Bruce Bolling, the city's only black councilman, is polling the black community to see whether there is support for banishing a 105-year-old bronze statue of Abraham Lincoln, which some people consider offensive.

The statue, entitled "Emancipation," depicts the President holding an outstretched hand over a freed slave, whose chains have been cut.

The slave is shown half-kneeling and some critics contend that the crouching figure appears to be shining Lincoln's shoes.

Daily News
12/16/82



Associated Press

Boston's Park Square may soon be free of Emancipation statue.

Land of the free, home of the brave

So one day President Mr. Abraham Lincoln freed all the slaves, see, and they made this patriotic bronze statue, which at this point has been sitting up in Boston's Park Square since 1877 and which is among our certifiably important landmark social artifacts. Mr. Lincoln is seen at left, benignly proclaiming the many civil liberties and equal employment opportunities that our black people enjoy today, and that's a slave fella there who has flung himself to his knees in just the posture of grateful humility us white people like to see

when we emancipate somebody. It's apparently necessary to explain these proceedings on account of recent surveys disclose that many people who pass by are under the impression that Mr. Abraham Lincoln is getting his shoes shined, and there's been this great fuming municipal furor in Boston lately over the true seemliness of what everybody always thought was supposed to be an inspirational statue. At last report it appeared likely that city fathers will vote to mothball the thing.

John Ball

934 Washington St.
South Easton, Mass. 02375
January 1, 1983

Ms. Mary Shannon
Executive Secretary
Boston Art Commission
Boston, Massachusetts

Dear Ms. Shannon:

The Boston Globe article (Dec. 15, 1982) on relocation of the Lincoln statue in Park Square caused me to think about the history of this statue, and its dedication. I am writing to you because of your official position and also because of my recollection of an interesting conversation I had with you several years ago when I needed to photograph the Ames portrait of Lincoln in Faneuil Hall. Your help made it possible to include the portrait in an article on works of art memorializing Lincoln, which my husband and I wrote for the Lincoln Herald, Fall 1980 issue. We are currently working on an article entirely about Lincoln items in Boston. The statue by Thomas Ball is one of the better known works with which we are concerned.

In the book, Lincoln in Marble and Bronze, a chapter entitled, "Slavery's Own Tribute to Lincoln," is devoted to this statue. The author of the book, the late F. Lauriston Bullard, a former editor of the Boston Herald, was a founder and first president of the Lincoln Group of Boston. He describes the sculptor's spontaneous reaction to Lincoln's assassination as an immediate desire to create a statue symbolizing his act of emancipating the slaves, and the reaction of the former slave who, upon hearing the same news, offered her first earnings as a free woman "to make a monument" to the Emancipator. Subsequently all funds were contributed by emancipated citizens for the original statue which was placed in Washington, D.C. The dedicatory address, April 14, 1876, was delivered by Frederick Douglass. In his thoughtful assessment of the Emancipation, this son of a slave commented, "In doing honor to our friend and liberator, we have been doing highest honor to ourselves." The replica, commissioned by Moses Kimball, was given to Boston to be placed in Park Square. On December 7, 1879, with the dedicatory exercises transferred to Faneuil Hall due to bad weather, Mayor Prince traced the history of slavery in America, and noted that this historic hall was a fitting location for the consecration of a statue which symbolized an act bringing to fulfillment the earlier declaration that all men are created free.

The Globe article indicated that relocation of the Lincoln statue is to be an immediate concern of both city and state government. Inasmuch as it is a concern to thoughtful citizens in general and to students of Lincoln in particular, I am sending copies of this letter to those names indicated. Perhaps consideration of the background of this statue may prove helpful in deciding its future.

Sincerely,

Sylvia B. Larson (Mrs. Robert N.)

copies:

Mr. Bruce Bolling, Boston City Councillor
Rep. R. Vernon (Mansfield, Mass.) State Representative
Professor Thomas O'Connor, Boston College
Professor Kenneth Bernard, President Emeritus
Lincoln Group of Boston
Attorney Frank Williams (Providence R.I.), President
Lincoln Group of Boston

Jan. 5, 1983

Jan. 5, 1983

Dear Mr. Vernon:

First of all, congratulations on your election. Secondly, thank you again for calling at our house during the campaign.

I am sending you a copy of a letter I wrote to Mary Shannon, Executive Secretary of the Boston Art Commission concerning the impending relocation of the statue of Lincoln in Park Square. As I understand it, the legislature will have to approve moving it; and it seems important to consider the future of the statue based upon its historic value, when this matter is taken up for a vote.

Sincerely,

Sylvia B. Lanson

Dear Frank -

Probably you have seen the Globe article on the impending relocation (and possible putting into storage) of the Park Sq. statue of Lincoln.

I thought you might be interested in this reaction.

Jan 5, 1983

Dear Tom -

Probably you have seen the Globe article on the impending relocation of the Park Sq. statue of Lincoln (and the possible storing-away of it).

I thought you might be interested in this reaction.

Jan. 5, 1983

Dear Mr. Bolling:

The Boston Globe article on the relocation of the Lincoln statue in Park Square caused me to write the letter of which a copy is here attached. The article mentioned your concern about the matter, so I thought you might be interested in this copy of my letter to Mary Shannon.

Sincerely,

Sylvia B. Lanson



The Commonwealth of Massachusetts

House of Representatives

State House, Boston

02/33

January 18, 1983

Ms. Mary Shannon
Executive Secretary
Boston Arts Commission
City Hall
Boston, MA. 02201

Dear Ms. Shannon:

Please add my name to the list of citizens concerned with the relocation of the Lincoln statue in Park Square. As outlined by Sylvia B. Larson in a letter to you, the Lincoln statue has great historical significance.

Please advise me of any developments concerning the relocation of the Park Square Lincoln statue.

Thanking you, I am

Very truly yours,

William B. Vernon
State Representative

WBV:kh

cc: Sylvia B. Larson

LINCOLN GROUP OF BOSTON

President

FRANK J. WILLIAMS
RFD, Hope Valley Road
Hope Valley, R.I. 02832

Secretary and Treasurer

THOMAS R. TURNER
27 Forest Trail
East Bridgewater, Mass. 02333

Vice President

JORDAN D. FIORE
186 County Street
Taunton, Mass. 02780

February 5, 1983

One hundred and twenty years ago, the chains of slavery in this land of ours, were broken forever, by the Emancipation Proclamation issued by President Abraham Lincoln. Because of the significance for freedom, equality, and democracy, of this act, Lincoln's name and fame have since spread the world over.

Thomas Ball's statue, "Emancipation", is symbolic of that act, and for over a century has served to remind us of the sacrifices and achievements of the past, and of hopes for the future.

We, of the Lincoln Group of Boston, believe that it would be a travesty on history and an insult to the memory of those gone before, if this statue was down-graded to a place of obscurity.

Rather, we urge that, next year, in observance of the 175th Anniversary of Lincoln's birth, this memorable landmark be refurbished, restored in appearance, and relocated in an appropriate area of the city of Boston.

Jennifer B. Lee

John Hay Library, Brown University
Providence, Rhode Island 02912

Clinton Silvestro, Director, Museum of Our National
Heritage, Lexington, Mass. 02173

Betty MacDi Silvestro

Groton, Mass. 01450

Kellie Gutman

75 Gardner St West Roxbury, MA. 02132

Jean Stonehouse

120 Central St. S. Weymouth, MA 0219

Jordan D. Fiore 648 County Taunton 02780

Frank J. Williams

Hope Valley Road, Hope Valley, R.I.

Virginia M. Prescott

71 Algonquin Road, Rumford, R.I.

Michael J. Prescott

71 Algonquin Rd. Rumford R.I.

Michael J. Prescott

75 Gardner St West Roxbury, MA 02132



LINCOLN GROUP OF BOSTON

President

Secretary and Treasurer

Vice President

of Lincoln's birth, this memorable landmark be refurbished, restored in appearance, and relocated in an appropriate area of the city of Boston.

Yus. B. Jones 27 East Trill, East Bridgewater 0233

Sylvia B. Jones 934 Washington St South Easton 02375

John H. Johnson M.D. Bridgewater State College, Bridgewater, Ma 02375

Don Bohm 11 Stedley Road No. Easton Mass 02356

Edmund C. Hanks 20 Purchase St. So. Easton, Mass. 02375

Kenneth A. Bernard 50 Chatham Rd. Harwich Center, Mass 02645

Dorothy G. Bernard 50 Chatham Rd. Harwich Center, Mass 02645

Grace N. Heron 25 Asbury St, Lexington, MA 02173

Ralph S. Bates 42 Leonard St., Bridgewater, MA 02322

S. Mabell Bates 42 Leonard St, Bridgewater, Ma 02322

Virginia Williams Richmond, Rhode Island
Boston.

Warren K. Fitzpatrick, 15 Hathaway Rd., Lexington, MA

Richard H. Fitzpatrick 15 Hathaway Rd. Lexington, MA

Howard T. Adel E. Weber, N.H.

Richard E. Adams Sineplace, Mass

Herman Peterson 10 Stoneleigh Rd Worcester
Mass 01606

Mary A. Myers 113 Ashland St, Abington MA 02351

John F. Myers 113 Ashland St Abington, Mass 02351

William J. Ellis Satten Hill Rd. Candia, NH 03034

Nelson Ketchum Lorraine Rd. Westwood, Ma 02090



Sloan's

ESTATE AUCTION SEPTEMBER 23-25, 1983

Outstanding items already consigned include:

In addition to the great American bronze pictured here—from a Baltimore estate, a highly valuable collection of Art Nouveau, Art Deco and antique jewelry—from a prominent Eastern Shore of Maryland family, china owned by President Monroe and Robert Morris of Philadelphia as well as a pair of Maryland Hepplewhite inlaid card tables attributed to John Shaw—from a New Jersey estate, rare 18th century N.J., Del., and Pa. furniture—from a Virginia estate, a large collection 19th century European paintings and porcelains, Oriental bronzes, antique rugs, etc.

Record prices at Sloan's June catalogue auction:

Childe Hassam's pastel, *Hollyhocks, Isles of Shoals*, 1902, brought \$110,000 plus 10%. A New England Glass Company loving cup sold for \$10,000 plus 10%. Proving again the strength of our Washington auction market!

*If you're thinking of selling
any work of art or antique
let Sloan's tell you
what we think your treasure
will bring in this
great September auction*

For free oral appraisal: Call Donald Webster, Stephanie Kenyon or Susan Page at 202/628-1468. Ask about our commission rates geared to the value of the consignment and our professional trucking service.

Consignments accepted until Aug. 15



Thomas Ball (Am., 1819-1911). *Emancipation Group*. Rare early version sculpted by Ball in Florence in 1863, long before his later versions upon his return to this country. Bronze. H: 33"

SPANIERMAN GALLERY
50 EAST 78 STREET
NEW YORK, NY 10021
212 879-7085 FAX 212 249-5227

May 11, 1989

Dr. Mark E. Neely, Jr., Director
Louis A. Warren Lincoln Library and Museum
1300 S. Clinton Street
Fort Wayne, Indiana 46801

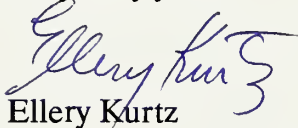
Dear Dr. Neely,

We have recently acquired an important example of Thomas Ball's: *Emancipation Group*. This, the earliest example sculpted in marble, relates directly to the famous bronze monument in the city of Washington, D.C.

Enclosed, for your edification, is a color photograph and the pertinent documentation.

It would be our pleasure to arrange for you to view this marble in New York. Please feel free to call me to discuss the sculpture or to make an appointment. I look forward to speaking with you in the near future.

Very truly yours,



Ellery Kurtz





Spanierman Gallery

50 East 78 Street New York 10021 Tel (212) 879-7085

THOMAS BALL

The Emancipation Group

Marble

44 inches high

Inscribed on back of column: C. T. BALL / 1872

SPANIERMAN GALLERY
50 EAST 78 STREET
NEW YORK, NY 10021
212 879-7085 FAX 212 249-5227

THOMAS BALL (1819-1911)

Thomas Ball was a post-Civil War sculptor of immense reknown, whose work shows the transition from earlier American themes of idealization to subjects and treatment that exemplifies a new realism after the mid-century. He was introduced to art through his father, a house and sign painter in Charlestown, Massachusetts, whose eventual insolvency compelled Ball to quit school and begin contributing to the family's income. He soon found a job cleaning glass cases and repairing wax figures at the New England Museum in Boston, an establishment housing a curious assortment of art and oddities. Inquisitive about the portraits and paintings he saw on view there, Ball began to impress fellow employees with his precocious aptitude for reproducing these works. To cultivate this talent, he apprenticed himself to a local wood engraver in the evenings.

Within several years, Ball had gained enough experience to establish himself as a profile silhouettist and a miniaturist. Before long, he graduated to painting life-size portraits and ambitious historical and religious canvases. Although he was considered a competent painter (he was already exhibiting at the Boston Athenaeum and the Apollo Art Association in New York City), the uncertainty of commissions made it necessary for him to supplement his modest income. Fortunately, his resonant bass voice enabled him to obtain a paid position in the choir of Boston's Saint Paul's Church.

Ball's first direct encounter with sculpture occurred at the suggestion of a friend and local portrait sculptor, John Crookshanks King, who reportedly recommended clay modeling to him. The advice proved auspicious. Ball executed an enormously successful cabinet bust of the great coloratura Jenny Lind (1851, The New York Historical Society), who had recently captured the hearts of Americans during her two-year tour of the United States. A fine lifesize portrait bust of Daniel Webster followed (Boston Athenaeum). Thereafter, Ball enjoyed a steady stream of orders for small plaster statuettes and portrait studies.

With expectations of a bright future in the sculpture profession, the sculptor and his new bride sailed for Italy in 1854, establishing residence in Florence in an apartment formerly occupied by the painter William Page and the sculptor Shobal Clevanger. There, he studied diligently the masterpieces of ancient, Renaissance and modern sculpture, while benefitting from the friendly counsel of other American artists such as Hiram Powers, who was also a resident at the time. Among the compositions Ball initiated after settling in Florence was an ideal study entitled Pandora (1855, unlocated) and a small statuette of Washington Allston (unlocated).

In 1857, Ball returned to Boston with the plan of assuming responsibility for a monument that had been awarded originally to Thomas Crawford before his untimely death. After completing a sketch of his proposed design, Ball inherited the commission to produce a colossal bronze equestrian statue of George Washington

for Boston's Public Garden. Aided by his young apprentice, Martin Milmore, Ball succeeded in creating a spirited image of Washington (erected 1869, Boston Public Garden) which was immediately compared to the equestrian statue of Colleoni by Andrea del Verrocchio in Venice.

Invigorated by the success of the Washington statue, Ball returned to Florence in 1865. He immediately set to work on his masterpiece, *The Emancipation Group*, which features a beneficent Lincoln extending a protective hand over a kneeling slave, a conception motivated by Ball's horror at the news of Lincoln's assassination.

Thanks partly to the public acclaim for *The Emancipation Group*, Ball's career flourished in the following decades. His services were in constant demand for portrait statues, outdoor bronze monuments and cemetery memorials. He built a villa near the Poggia Imperiale in Florence and traveled back and forth to America at his convenience. In 1891 he decided to preserve his life's recollections in an autobiography, *My Threescore Years and Ten*. The book is an unpretentious, colloquial account of a self-made man's rise from obscurity to prominence in his profession.

In 1897, Ball retired and moved to Montclair, New Jersey, where he pursued his original field of painting until his death in 1911. His work is represented in the collections of the Museum of Fine Arts, Boston, the Museum of the City of New York, the Public Garden, Boston, the Boston Public Library, the Massachusetts Historical Society, the Montclair Art Museum, New Jersey, the Washington University Gallery of Art, St. Louis, Missouri and the Mount Auburn Cemetery, Cambridge, Massachusetts, and in many others, both public and private.

LB

THOMAS BALL (1819-1911)

The Emancipation Group

Marble

Height: 44 inches

Inscribed on pedestal: And upon this act - I invoke the considerate judgement of mankind/and the gracious favour of Almighty God.

Inscribed on back of column: T. Ball/1872

Grieved but inspired by the tragic news of the assassination of Lincoln in 1865, Thomas Ball conceived and began work on his *Emancipation Group* in that year. The sculpture quickly became widely known and helped assure the fame and continued success of Ball for the remainder of his life.

Ball was traveling through Germany on his way back to Italy, where he had moved from America in 1854, when the news of Lincoln's death reached him. "I could not free my mind from the horror of it," he later wrote in his memoirs, "during the rest of my journey, although a part of it, but for that, would have been the most delightful I ever made."¹ After settling into an apartment in Florence - rooms in the Casa Guidi where the Brownings lived - Ball began working on the piece that remains his homage to the slain president. "While waiting to find a studio," he remembered, "I could not be idle, but in one of the spare rooms of my apartment I began a study, half-life size, of the 'Emancipation Group,' which had been impatiently bubbling in my brain ever since receiving those horrible tidings in Munich."²

He had some difficulty finding an appropriate model for the slave and so, not "requiring an Apollo," used his own figure, as observed in a mirror, for the kneeling black man. The result, he believed, was "one of the best of my nude figures."³ His source for the figure and face of Lincoln is more problematic. Photographs were certainly available to him and it seems likely that he would have also known the busts of Lincoln by Leonard Wells Volk and, possibly, those by Thomas Dow Jones, all of which had been made based on life masks taken of the president by these two sculptors. Indeed, most sculptured representations of Lincoln executed during the last half of the nineteenth century were at least partially based on these images and it is not unlikely that Ball used one of them as well.

Before he had completed the group in the clay model, Ball received an order for a bronze cast of it, one-half size, from a "Mr. _____, of Boston," a cast which is now in the collection of Harvard University. Soon after this, in 1867, the sculptor entered his design in a competition being held by a number of patriotic Philadelphia businessmen who sought to erect a monument to Lincoln in their city. Although Ball submitted a drawing of his group to the committee,⁴ the commission eventually went to Randolph Rogers whose own entry in the contest was suspiciously close in

1. Thomas Ball. *My Threescore Years and Ten*, Boston, City Document no. 126, 1879, p. 249.

2. *Ibid.*, p. 252.

3. *Ibid.*, p. 253.

4. The original drawing by Ball is in the Stillé collection at the Historical Society of Pennsylvania, Philadelphia.

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composition to Ball's piece. (Be that as it may, a different figure by Rogers, showing an image of Lincoln, seated and alone, was eventually chosen and was unveiled in Philadelphia in 1870).

Despite this setback, Ball did not abandon hope of having his group commissioned for a public monument. An engraving of the work was published in *L'Arte in Italia* in 1870 and, two years later, Ball still had enough faith in the composition to take an important step in the history of the piece, that is, to carve a version in marble. This, then, is the present work of 1872, a sculpture which is evidently the earliest example of the composition in this medium. Either because Ball was greatly pleased with the results or because he received commissions to do so - or both - he made a second marble in 1873 (Elvehjem Art Center), a second bronze in that same year (Montclair Art Museum), and a third marble in 1875 (Washington University, St. Louis, Missouri).

As was the custom, Ball retained the plaster model for his *Emancipation Group* in his studio for exhibition to visitors and possible patrons.⁵ In 1873, it was seen here by William Greenleaf Eliot, chancellor of Washington University in St. Louis and, as Ball later wrote, "one of the committee of the Freedmen's Memorial Society, empowered to select a design for the memorial." Eliot wrote to Ball:

requesting me [Ball] to submit to the committee photographs of the above group, and my terms for furnishing the same in bronze, nine or ten feet high. This I did with alacrity, and a favorable answer came by return of mail. They were delighted with the group, and hoped I would be pleased to accept the amount at their disposal (\$17,000), considering the source from which it came, and trusting some other city might want a duplicate. Of course I accepted their offer, for you must remember that every cent of this money was contributed by the freed men and women. The first five dollars of this fund were brought to the colonel of a negro regiment by a poor negro woman, "to buy a monument for Mas'r Lincoln."⁶

The sculptor's dream of having his *Emancipation Group* adapted for use as a public monument was at last realized. For this version, Ball reworked the figure of the slave, using as his model a photograph of "the last slave ever taken up in Missouri under the fugitive slave law, and who was rescued from his captors" whose name was Archer Alexander.⁷ He removed the Liberty Cap which the black man wore in the first version and made the figure more active: the slave actually reaches out now to help break the chains that bind him. Ball made a life size model of the work, about ten feet high, and had it cast in bronze at Von Müller's Royal Foundry in Munich. The sculptor made a trip to America at the invitation of the Freedman's Memorial Society, an association which seems to have been affiliated with the Western Sanitary Commission, to inspect the intended site of the monument. This evidently having met his approval, the work was unveiled in Washington in 1875. Moses

5. For example, it was seen here in 1875 by John W. Forney who mentioned it in his travel book, *A Centennial Commissioner in Europe, 1874-76* (Philadelphia: J.B. Lippincott & Co., 1876), p. 113.

6. Thomas Ball. *My Threescore Years and Ten*, Boston, City Document no. 126, 1879, pp. 281-282.

7. *Bronze Group Commemorating Emancipation*, Boston, City Document no. 126, 1879, passim.

Kimball of Boston saw the group here and led a movement to commission a similar bronze for his city. This version, ordered in 1877, was unveiled in Boston in two later. A poem, written by John Greenleaf Whittier for the occasion, sums up the feelings of the patriotic Bostonians and, one might assume, those of the other commissioners of versions of Ball's *Emancipation Group*:

Amidst they sacred effigies
Of old renown give place.
O city, Freedom-loved! to his
Whose hand unchained a race.⁸

The present marble version of Thomas Ball's *Emancipation Group*, represents an important step toward the realization of the sculptor's hopes for what he considered to be one of his most important works, a sculpture conceived out of admiration for the liberator of the American slaves. The transference of Ball's ideas into marble, which was achieved for the first time with the work at hand, gave them a permanence which could then be presented to the public in larger, more public bronze castings for two of America's major cities.

8. Quoted in *Ibid.*, p. 22.

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Bronze Group Commemorating Emancipation, Boston, City Document no. 126, 1879.

Other Versions

Bronze, Hughton Library, Harvard University

Bronze, Montclair Art Museum, Montclair, New Jersey

Marble, Elvehjem Art Center, Madison, Wisconsin

Marble, Washington University Gallery of Art, St. Louis, Missouri

Bronze, City of Washington, D.C.

Bronze, City of Boston

SPANIERMAN GALLERY
50 EAST 78 STREET
NEW YORK, NY 10021
212 879-7085 FAX 212 249-5227

THOMAS BALL (1819-1911)

The Emancipation Group

Marble

Height: 44 inches

Inscribed on base: And upon this act - I invoke the considerate judgement of mankind/and the gracious favour of Almighty God.

Inscribed on back of column: C.T. Ball/1872

Provenance

Mama Leone's Restaurant, New York, until 1987

Related Literature

Dall'Ongaro, "Sculptura. Scultori Americani a Firenze," *L'Arte in Italia*, vol. II (October, 1870), pp. 148 (illus.)-150.

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Other Versions

Bronze, Houghton Library, Harvard University, Cambridge Massachusetts
Bronze, Montclair Art Museum, Montclair, New Jersey
Marble, Elvehjem Art Center, University of Wisconsin, Madison, Wisconsin
Marble, Washington University Gallery of Art, St. Louis, Missouri
Bronze, City of Washington, D.C.
Bronze, City of Boston, Massachusetts

"LINCOLN FREEING THE
SLAVE"

*But the statue below has more
often been known as "Shine
Sir?" It stands in Boston.
The sculptor is Thomas Bal-*

Press Illustrating



Thomas Ball, Creator Of The Emancipation Monument

By JAMES WALDO FAWCETT
In "Washington Star"

THE 3-CENT Thirteenth Amendment "commemorative," which goes on sale at the World's Fair postal station, Flushing, N. Y., today (October 20, 1940), will serve to introduce to a new generation of his countrymen the sculptor who created the "Emancipation" monument in Lincoln Park, adapted as the motif of the stamp design.

His name was Thomas Ball, and he was born at Charlestown, Mass., June 3, 1819. Both parents were interested in music. Indeed, they met at a singing society meeting. The father, Thomas, Sr., was a house and sign painter, "a man of more artistic temperament than his humble lot would indicate," while the mother, Elizabeth Wyer Hall before her marriage, was the subject of a painting with which the boy won a medal at an exhibition of the Mechanics' Association, Boston—an incident which confirmed him in his ambition to be an artist.

Meanwhile, after five years in a school, which he found "disagreeable," and whose teachers he thought "terrifying," small Thomas, Jr., had been learning the more important lessons of life—the lessons which make boys men too soon, but not without purpose.

When his father, long ill from lead poisoning, finally died, the lad was ready to labor in a grocery store for a dollar a week, then to serve as messenger for a tailor at little better wages, all to the end that the younger children of the family might eat at regular intervals.

A more congenial job young Thomas at last discovered in the so-called New England Museum, "somewhat resembling a sideshow at a circus." There he cut silhouettes, played the violin and sang for the customers, using his scanty leisure to copy portraits and casts in the superintendent's studio. An engagement with the choir of St. Paul's Church helped him to earn expenses. His earliest paid commission as a painter was an order for two life-size portraits and three miniatures, the latter at \$3 each. His success with the sketch of his mother prompted him to lease a studio for his "picture business."

During the next dozen years he created a number of religious canvases, including "The Holy Family" and "Christ in the Temple." A portrait of Mrs. Richards of the Transcript, now in the Boston Museum, dates from those times—a period which closed when an unhappy love affair led Ball to attempt another art. He became a modeler of diminutive busts. One of these efforts represented Jenny Lind, the singer. Copies of it sold readily. Commissions poured in. When Daniel Webster was dying, he made a life-sized study in clay of the great orator—for which he received \$500.

Continued devotion to music brought him happiness of several different kinds. He had the satisfaction of singing the title role in Mendelssohn's "Elijah" at its first American performance in 1848. In one of the choirs to which he belonged he met the mother of Ellen Louisa Wild and thus made the acquaintance of the lady who became his wife on October 10, 1854. The day after the wedding bride and groom sailed for Italy. In Florence they made a home which Ball supported with works reflecting a patriotic spirit which was characteristic of his genius. Bas-reliefs of the signing of the Declaration of Independence and of the signing of the Treaty of Peace in Paris were his premier public commissions. The second of these he modeled during a visit to America which lasted nine years. While again in Boston he also executed busts of Ephriam Peabody, president of Dartmouth; Rufus Choate, William H. Prescott and Henry Ward Beecher. But the sculptor more particularly was concerned with his "greatest work"—an equestrian statue of Washington for Boston's Public Garden.

THERE are times when the memorial erected to the memory of a great man symbolizes all that he was—how he lived and what that life stood for in active operation. The bronze statue of Abraham Lincoln in Lincoln Park, Washington, D. C., is such a memorial. The stark simplicity of the gaunt figure standing there, with hand uplifted, as if in blessing, over the rising Negro, truly symbolizes what the man was, how he lived, and what his life stood for in active operation.

This statue of the emancipator grew from a thought that bloomed in the grateful heart of an humble colored woman. Upon hearing of the death of Lincoln, Charlotte Scott, of Marietta, Ohio, who had been a slave in Virginia, took her first five dollars earned as a free woman, and requested that it be used toward building a monument to the man who

January 1 A.D. 1863

The first contribution was made

By Charlotte Scott, a freed woman of Virginia and consecrated

By her suggestion and request

On the day she heard of President Lincoln's death

To build a monument to his memory

The entire cost of the statue, \$18,000, was raised by emancipated slaves. Congress then authorized its erection on public grounds by an Act of June 23, 1874, also appropriating \$3,000 for the base and pedestal.

This beautiful twelve-foot statue was designed by the great American sculptor, Thomas Ball. Mr. Ball studied art in Italy and was living in Florence when he created his Lincoln. The statue was cast in Munich. Lincoln is shown standing beside a pedestal, on which is the face of Washington in relief, the licitor's rods and ax, and a shield. The martyred President is holding the Emancipation Proclamation in his right hand. His left hand is extended over the figure of a powerful colored man, who, having broken his shackles, is lifting himself to his feet. Lincoln looks upon him through contemplative eyes that are wise, tender, and understanding. To the left of the statue, but hidden from the front view by the figures, is a whipping post that is overrun by a rose vine. In the post is a ring to which slaves were fastened, and beside it, a ball and chain and two whips. One end of the bondsman's garment is thrown over the whipping post as if to symbolize the end of its use.

Lincoln's conviction of the right of the course he had taken is revealed in an inscription on a bronze tablet on the back of the monument. It is from the closing words of the Emancipation Proclamation of January 1, 1863:

"And upon this act, sincerely believed to be an act of justice, warranted by the Constitution upon military necessity, I invoke the considerate judgment of mankind and the gracious favor of Almighty God.

Emancipation Proclamation
January 1, 1863"

This imposing monument was unveiled upon the eleventh anniversary of Lincoln's assassination, April 14, 1876. The principal speaker at the dedication

was Frederick Douglass, the son of a slave. The cords releasing the flag that veiled the bronze figure were pulled by President Grant before a gathering of distinguished guests, including representatives from many colored fraternal orders, members of the Cabinet and of both Houses of Congress, and of the diplomatic corps. Music was furnished by colored bands.

Freedom's Memorial is a beautiful expression of the outpoured love and gratitude of an entire race, to the man who brought it freedom.



© Underwood

The bronze statue of Abraham Lincoln in Lincoln Park, Washington, truly symbolizes what the man was

had "set her free." The inscription on the face of the monument, tells the amazing story eloquently.

FREEDOM'S MEMORIAL
in grateful memory of
ABRAHAM LINCOLN

This monument was erected
By the Western Sanitary Commission
of Saint Louis, Mo.,

With funds contributed by
Emancipated Citizens of the United States
Declared free by his proclamation

1377 LL

Hold Ceremonies at Kosciuszko Monument



PAY TRIBUTE TO LINCOLN

Members of the United Polish Societies gathered at the Lincoln Emancipation statue in Park square yesterday to honor the great President. A wreath was placed at the base of the heroic group.

BALL, THOMAS

DRAWING

1841

